

• THE NEW PLAYS •

"Miss Springtime"
Tuneful and Attractive.

BY CHARLES DARNTON

"MISS SPRINGTIME" brought birth at the New Amsterdam Theatre. It is one of those rare, bright things in a musical way, that might cause you to take your new fall hat, yet at the same time not look on the ground.

This musical comedy is produced on the extravagant scale associated in the charm of Hammerstein's Kaiwan. If score doesn't quite equal that of

"Bart," by the same composer, there are many numbers to engage the ear, while the book by Guy Bolton is at least a success, if not altogether numerous piece of work.

Aside from the composer, who made his mark with "Bart," interest centered last night upon a newcomer from the European stage, Earl Petrie. In her simple and seductive way Miss Petrie arrived from Budapest and won appreciative friends. She sang prettily and acted in the sprightly manner of modern comedy. Her beauty was enough in itself to insure the audience that she did not come to make a sensation. There was never a time that she did not do justice to Mr. Hammerstein's score. With a voice lacking neither in freshness nor in power, she was a born-born soprano. It may be our fault if we still think of springtime in its relation to Gertrude Macdonald.

In his own carefree way, "Jack" Hazzard was the life of the performance. He brought out the "sugary" that lurked in the dialogue—and since "Born to the Right" he may be assumed more than ever before of making a success of his interpretation. At his rate, he was funny. The music, however, was banal. The music, he was at his best, perhaps, when his still small voice piped up in a duet with George Macariante like steam escaping in a wintry blast. "Wintry" doesn't seem to be just the word—but have you ever turned to a dictionary and found its page headings to be almost alarmingly shocking? Still, as nothing else, it was good.

Mr. Hazzard may let it go at that.

When the story of somebody or other was about to come out and the expectant looks of the chorus exclaimed in one voice, "Yes, tell us!" even Mr. Hazzard's humorous possibilities were exceeded. However, the performance went along smoothly for the most part and won applause, as well as laughter, from the audience. There were, however, two numbers that did not fit in with "Waltz" or another word to that effect. Everything, in short, was in the best musical comedy manner.

Scenery by Joseph Urban and pretty chorus girls in effective costumes, with all due thanks to nature and Julian Mitchell, served to make the performance dazzling. Fred Nice and Ade Weeks danced cleverly, and there were other entertaining features, all with the colors of the rainbow. The curtain, though the last touch in theatrical extravagance. First and last of all, there was the bow of Mr. Kaiwan's music.

For his part, Mr. MacFarlane sang admirably, though I can't say that he quite realized the role of a gypsy. It was rather disappointing, too, to find him giving up the springtime maid to a girl who looked like an overgrown child. Georgia O'Rourke was rather obvious, but she carried the audience with her in her song "A Very Good Girl on Sunday."

"Miss Springtime" is largely a matter of Mr. Kaiwan's melodies.

JOSEPH JEFFERSON
AND ARTHUR DUNN ARE
AMUSING AT PROCTOR'S

At Proctor's Fifth Avenue Theatre a good variety bill is offered for the first half of this week. Joseph Jefferson in a one act comedy, entitled "Uncle Bill's Dead," is the headliner. Jefferson made a big hit last night before a capacity house.

Billy B. Van's comedy skit "Props," in which Arthur Dunn and the Beaumont Sisters are presented, also came in for much approval. Others that rounded out the program were Arthur J. Ward with his symphony girls assisting him at pianos, Van and Belle, Edna Munsey in a singing act and others.

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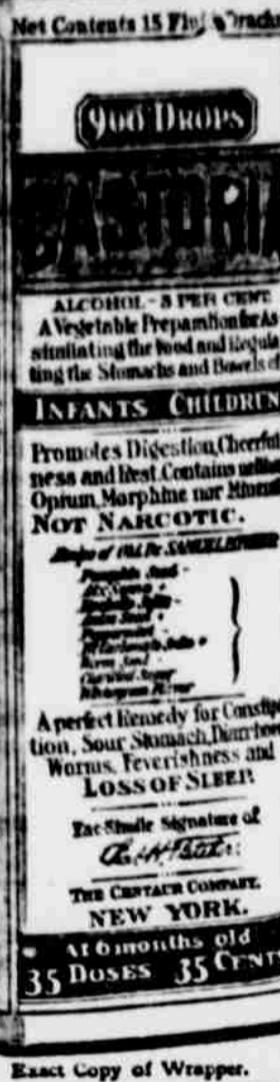
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